



SURREY COUNTY PRISON—PLAN AND SECTION OF CHAPEL, &c.

NEW SURREY COUNTY PRISON.

We add to our illustrations of last week a plan of the chapel and central hall, and a section of the same part of the building. The chapel has 394 separate stalls.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.

THIS, we learn from the catalogue, is their sixteenth anniversary, and we cannot but congratulate the institution both on the steady progression of the established members and the excellence of their lately chosen auxiliaries.

(225) "A Sebel, or Public Reservoir, for the gratuitous Supply of Water," is a theme of which Mr. Hague has been enabled to make much. A variety of figures, in eastern habiliments, are so disposed as to constitute a masterly *agroupement*: some too far depressed by drought to avail themselves of the assuaging draught, others partaking with an eagerness not to be easily understood by the well-circumstanced wine-drinking northern and southern. The old pilgrim gratefully receiving from the hands of a charitable woman the welcome cup, too infirm to lift it to his lips, and a Bedouin-Arabic figure, who has satisfied his thirst, and is evidently thinking of something removed from kindly purposes, are admirable impersonations of charac-

ter: there is a certain air about the picture reminding one of the French school, especially Leopold Robert, and Paul de la Roche, which, perhaps, is only attributable to the subject; at all events, it does not deteriorate from the excellence of this valuable production. (39) "Miseries of War," and (52) "A Guard Room," in the same artist's more recognized style of Dutch depletion, are profuse in the rich qualified colour and low tones so remarkable in this artist, although light and air are never sacrificed at their expense.

Mr. Webbert is amongst the painters who read and think, and never produces anything to which he is at a loss to find a title,—one of those whose subjects (though not always new) are wrought with a seal commensurate with his abilities. (193), "Caston reading the first Proof-sheet from his Printing-press in Westminster Abbey, March, 1474," has furnished him matter for an admirable instance. The severe style of the Early Germans has always more or less influenced his conceptions from the commencement of his career; and, if amenable to the tax of "mannerism" (moulded from highly authoritative models as it is), it is not trite plagiarism, but a praiseworthy intention of treading in the path cut out by predecessors towards the unexplored regions of perfection. Caston is seated amidst disciples, calmly perusing the sheet fresh from the press; Wynkynde Worde, Richard Pynson, William Macklin, Setton, with the rest of his disciples, are anxiously awaiting his remarks, all intent on the momentous experiment, and one is repelling the

advances of a waiting-maid laden with refreshment, lest she should disturb his attention: the earnestness with which some are examining the proof, and others the effect it has on their master, is admirably portrayed.

(75) "Christ with the Disciples in the Corn-field," by Mr. Henry Warren, is an important feature in the exhibition: large in drawing, and with beautifully-cast and painted draperies. A certain appearance of haste in the getting up is perhaps observable in this fine embodiment of a beautiful text: the foreground and corn are charmingly rendered.

(65) "Joan of Arc," J. Abenion,—represented in prison musing over her past glories, observing her armour, left by design or accident in her dungeon (so says history), successfully expresses a longing to don the harness once more for the sake of *La belle France*: the doubt with which she contemplates between patriotism and the expediency of devoting herself to religion is happily conveyed.

One of the most versatile of geniuses is Mr. E. H. Corbould: with art requisites, as it were, at his finger ends,—he strives to hide the light of his excellence under the bushel of affectation; but in spite of all the discrepancies of a too fascinating manner, the many fine qualities that characterize his numerous emanations, pronounce him an artist of no mean pretensions. (271), "Elgiva in the hands of the creatures of Odo, Archbishop of Canterbury, is extraordinary in effect and manipulation: full of imaginative and executive beauties. The ruffian who holds the too resigned Elgiva